



Potters Guild of British Columbia

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NEWSLETTER

February 1996

Archeological marvel!!! Nanaimo's 1st Tozan Kiln...



Made in Clay info: Page 3

The Corner Chair

I am going to the opening of an exhibition. It is an exhibition of work by a former student. She is still very formal and calls me Mr. Rice-Jones. Two other students from the same class (1990) recently contacted me -one from just down the road and one from Tokyo. Later this year my wife Celia is sharing an exhibition with another student of that time.

Teaching, like making pots, is something I rarely take time out to reflect on and the impact that it is has. Both, it seems, are something that I just do. Just as I am wrapping up a semester and preparing to get started on a new set of classes so I have some pieces firing that I hope will be in the galleries soon (never count your chickens [to mix metaphors]) and I am worrying my sketchbook with the pieces for another show.

I move on with my next pieces (the best pot is always the next one...) almost while I'm finishing current ones. Finishing off this semester is really busy work; my head is in the potential of new courses and a new set of students. However, there's something of me left with my pots and my students. Some students I connect with less (and that is something I had to come to terms with) and I suppose they are like the more anonymous pieces that we produce but that find favour with some purchaser. Other pieces have that special something, perhaps the fire has been kind to a piece that

reflected a day of easy grace; a piece that has, for us, that little extra that makes it special. A pot that we can take by surprise and say "I wish I'd made that". These are the pots that we like to know have gone to a good home and will be appreciated. It's like hearing from a past student and knowing that what you said had resonance -in its own time.

I hope that there will be some resonance for the guild in the growth changes that have happened in my time on the board. To follow through with some of my analogies, there have been some things on the shard pile (as there will always be when trying something new) but I feel that as we move into this year there is a sense of optimism and rightness that was missing before. As we move on with the excitement of new pieces or new students it is important not to forget the best of what we were dealing with before. With the Guild, Darrel and Rosemary are trying to float a more socially orientated bi-monthly get together that we hope will encourage the sense of community that some people feel we've lost as we've grown. Obviously this has a lower mainland focus, but if groups out of town like the MacKenzie Potters, who were featured in the December Newsletter, can feel supportive of each other we townies should be able to do the same. All it takes is making the effort to be part of it. See you there.

Keith Rice-Jones



Quotes your editor liked:

"What we play is life" Louis Armstrong

"The purpose of art is not a rarefied, intellectual distillate -it is life, intensified, brilliant life" Alain Arias - Misson

"I believe that if it were left to artists to choose their own labels, most would choose none"
Ben Shahn

Questions for Curious George:

"Why, on last month's newsletter cover picture, do the pots that are on the wheels and the pots that are on the ware shelves have no resemblance to each other?"



Calls for Entry

Unclassified

Seeking a master craftsman:

would like to do an apprenticeship
I have some clay work experience.
Call 255-2530

Wanted

Summer employment in a clay studio for Emily Carr ceramic student. Part time possible before semester ends. Keen, Hard Worker!
Contact Susie Osler 254-9773

Available

Studio space in Strathcona area. Access to gas kiln for fee. 14 ft. ceiling, offstreet parking, plus backyard parking, Main level. Call Jacqui or Gailan 254-1908 or at home 436-0053

Wanted

to buy used shampo wheel. Contact Winnie at 737 -8186

Workshops

Laurie Rolland on Sunday Feb. 11th at the West End Community Center, Call 257-8333 for info
Josh DeWeese Feb 17 & 18 at Kwantlen College in Surrey. Call 929-9175 for info
Joseph Bennion on Feb 25-25 at Pearson College in Victoria. Call 391-2420 for info
See last month's newsletter for detailed info!

NEW!!!!

731-8914

Baco Ohama Workshop -Sat. March 2nd, 10am -4pm
Salt Spring Island Potters Guild presents a workshop with Baco Ohama, the current guest ceramics instructor at Emily Carr Institute of Art & Design. She will show slides of her work and encourage discussion regarding the shifts an artist undergoes throughout a career -shifts in philosophy, directions, choice of methods and medium, and shifts in ones approach to working.

Cost: SSI members \$30 Nonmembers \$35
Billet available Friday night
Location: 182 Welbury Drive, Salt Spring Island
Pot Luck lunch -Bring something!
To register: make cheque payable to SSI Potters Guild and mail to 182 Welbury Dr, Salt Spring Island, BC, V8K 2L8
Call Denys James at 537-4906 for more information.

Granville Island Public Market will be holding its annual jury in late February. People interested in selling their crafts at the Market should submit a **MAXIMUM** of 4 samples of their work to:

The Quarterdeck Room, Granville Island Hotel
1253 Johnston St., Vancouver, B.C.

Work will be accepted only on:

Friday Feb 23 noon -4 pm
Saturday Feb 24 9am -4 pm
Sunday Feb 25 9am - 1 pm

The Market does not accept work made from kits, mass moulds or mass produced items.

There is a \$10.00 **cash** registration fee. For more info, call 666-6477

Archie Bray Foundation for the Ceramic Arts

is accepting applications for its 1996 residency program. The residency program provides full-time residencies for one year. Short term residencies are also available, usually in the summer.

Applications must be received by March 1, 1996

The residency allows individuals to pursue their personal approach to ceramics, and provides an excellent studio situation. We hope to stimulate an exchange of ideas by bringing together artists with diverse approaches to the medium, functional, sculptural or experimental. Only the serious should apply.

For more info see Bray home page at the following net address:

<http://www.imageplaza.com/mt/art/a-brayabf.html>
or contact Josh DeWeese, Resident Director, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59601 (send SASE); phone 406/443-3502; fax 406/443-0934. Email archiebray@desktop.org. March 1 deadline is strict.

The Studio Potter Network (of which you are a member by virtue of being in the Guild) is holding a fundraising exhibition and sale at the 30th NCECA in Rochester New York. If interested in donating a platter, along with the glaze recipe that was used on your work, please contact Karen at 874-7134 in Vancouver. The work must be sent no later than March 11, 1996. Slides or black and whites for the booklet would be appreciated.

"1996 International Orton Cone Box Show" Baldwin City, Kansas. The show will be juried form works that fit inside a large Orton cone box (3 x 3 x 6"). Work must be composed of more than 50% fired clay. Jurors are Karen Karnes, Brad Schweiger and Judith Schwartz. Entry fee \$15, maximum 2 entries. **Deadline for application is March 12.** For entry form contact Inge Balch Department of Art/Ceramics, Baker University, PO Box 65 618 Eighth Street, Baldwin City, Kansas, 66006

"The Doll Project" deadline March 31, 1996. For entry forms contact Avenue for the Arts Society, PO Box 65717, Station F. Vancouver, B.C. V5N 5K7

Harrison Festival for the Arts is looking for exhibitors. There is a \$65 + GST per booth. **Dates are July 6 & 7, July 12 and July 13 & 14.** Application **deadline is April 21.** Get application forms from Art Market 96, Harrison Festival of the Arts, Box 399, Harrison Hot Springs, BC, V0M 1K0, call 604/796-3664

Thanks to Rita Rowbotham's submission last issue, I decided to try out the Net we read so much about despite my technophobia. Well, it is easy enough that my cat could use it, especially if it gave out tuna treats! This article caught my eye because I spent my childhood in Jamaica, I have a dim memory of a trip to potters yard where a very old lady presided (when you are six, 50 seems ancient). As we lived in Spanish Town at the time, I presume it was Ma Lou that I met. I was in Jamaica in 94 and bought one of her beautiful plain round bottomed yabbas in an otherwise very kitsch gift shop in one of those gulag style resort hotels. The author kindly gave permission to reprint in return for a copy of the newsletter and the promise of coffee if he's ever in Vancouver.

In Spanish Town just outside of Kingston, Jamaica, there lives a 70 year old potter known only as Ma Lou. Making pottery in an African tradition of coiling and firing in an open pit. Ma Lou has consistently produced pottery for the people of Jamaica since she was 8 years old. Coming from a family of twenty, Ma Lou learned how to work with clay from her mother over 60 years ago. Since her daughter is also working in clay, the tradition, which started generations ago in Africa and has been handed down from mother to daughter, is continuing.

While Ma Lou lacks formal education, she does not allow that to be a handicap. She has been able to produce ware that is both functional and a way of life. Ma Lou makes no claims on art or craft, it is her lifestyle. During unsettled times in an underdeveloped country, many new influences challenge the older values and traditions. Ma Lou is finding it increasingly difficult to understand these changes but wearily accepts them because her livelihood depends on it. She knows no other way to make a living and is thankful to have been able to produce her work for so many years.

Her work reflects the needs of the people around her, yet she is deeply concerned that the pieces are not used much anymore. In the past, everyone used pottery for cooking and storing food, but as times have changed, so have the needs of the people. Therefore, it is becoming more important today that the role and function of the potter be redefined. Ma Lou's pottery is constantly being challenged by an aesthetic which is governed primarily by sales and tourism. Work made only for the tourist market is often winning out over the work of those potters which reflects the traditions and needs of the Jamaican people. Ma Lou hopes that there will continue to be ways to sell her work regardless of the change in times and attitudes toward traditional folk pottery.

While Ma Lou makes a variety of forms from cups and saucers to cooking stoves, her most popular form is the Yabba, a rounded bottom vessel. Yabbas have traditionally been one of the most important pots for cooking and because of the clay she uses (a body which is quite porous due to the large amounts of added sand) the pieces can be used over an open flame without cracking from the sudden heat. This quality has been important to people who do not have indoor cooking facilities. Since Ma Lou has no

modern conveniences, she uses her pots daily. She realizes, however, that the majority of people living in the city do not have this problem, so they are not in need of the "dirt pots" as they once were.

She spends up to ten hours a day, six days a week making and firing the pottery. During the first three days she usually makes the pots, producing about two dozen pieces a day of various sizes. This means at least a day of burnishing which takes place during the drying stages just prior to firing. After being burnished and dried, the forms are collected and brought to an area in the front yard for the firing. This is a time of great excitement, and like so many other stages of the process, many family members are there to assist with carrying the work to the firing site. From the youngest of the grandchildren to the oldest, all lend a hand and are involved with the process of pottery-making.

There are several piles of wood from the local sawmill which Ma Lou purchases for \$3 (US), plus another \$3 for delivery (a load being approximately the size of a cord of wood). She then collects dry palm leaves to assist the fire in burning fast and hot in the early stages. To fire, the pieces are stacked in a very orderly fashion, with the openings of the pots facing upward and another piece resting on the rim of the pot below. The bottom row of pots is placed on a single row of sticks on the ground which allows the heat to travel under the mound as well as on the top and sides. This will also ensure a more even fire and help to prevent any unnecessary cracking due to hot and cold spots. A stack about 6 ft square and 3 ft high holding approximately 6 dozen pieces of varying shapes and sizes is then ready to accept the wood. The wood is placed neatly around the outside of the mound until it covers the outer edge; then more timber is laid across the top enclosing the stack, completely concealing the remaining pottery. The dried palm leaves are then placed on top of the pile of wood and pottery.

Finally, Ma Lou spreads small chunks of dry manure around the base of the mound which is where she will first begin the fire. She heats up coals in a small cooker until they are red hot; these are then spread around the base which begins to smoke and burn. In a matter of minutes, and with the help of

some light fanning, the palm leaves begin to burn fiercely and the firing is underway. It is left to burn freely while Ma Lou sits and watches anxiously amid the sound of crackling wood accompanied by the settling of both pottery and burnt logs.

Ma Lou does not cover the mound either before or after the firing with anything that will smother and smoke the pieces therefore turning them black. Her pottery is left to burn to the finish with a roaring flame. Unlike the black smoked wares of the Southwest American Indians, Ma Lou's pottery is fired to a rich iron-red colour. This is a result of a more oxidizing atmosphere which produces only slight variations from light to dark.

After two hours of burning, then begins an examination of the firing. As the pots lie on the ground among the burning coals, the children are the first to begin probing the mound with long wooden poles. One by one, the pieces are withdrawn from the pile and allowed to air cool. These are anxious moments while Ma Lou watches to see if her efforts have paid off and produced wares that will be ready for market. As much as 20% of the pieces do not survive since this type of firing can cause the work to be either cracked while heating or damaged during the settling stages of the burning. When cool, similar forms are stacked in piles and placed in a shed where they will remain until sent to Kingston to be sold.

Ma Lou's process is a long and arduous one, yet she seems quite satisfied being a part of a family tradition of pottery making. It is her love of the Jamaican people and the belief that her product is worth having that encourages her to continue. Many believe that she is an important example of the Afro-Jamaican pottery tradition.

Joe Molinaro
Kathleen Wint

Note: Ma Lou has since passed away. She was in her 80's and still working in clay. She will be missed by many.

Joe Molinaro can be reached at
INTERNET: artmolin@acs.eku.edu
BITNET: artmolin@eku
VOICE: (606) 622-1634

For photos see pp65-67 of Ceramics Monthly, April 1984

Tam's Techno Tips....Under Construction

We (Tam and his students, not the royal we) are currently working on the construction of four different kilns at ECIAD. A reconstruction of a 30 cubic foot downdraft gas kiln, a small 15 cu. ft. wood fired kiln, a 5 1/2 cu. ft. McLennan style electric kiln and a small 2 cu. ft. scaled down version of the same kiln.

Student teams will be compiling detailed reports on all four projects which in due course will be available for reference at the Potter's Guild Library. We are very grateful to Hilary and Bob Moth who were kind enough to donate their two chamber propane fired kiln to the institute. The bricks from their kiln will re-emerge in the new forms that we are building.

Len Werner has provided invaluable assistance with the electric kiln projects and we are currently building tools for

cutting #26 insulating bricks along the lines he has suggested. We are trying to keep the technology simple and those of you who remember Harry Davis will be pleased to hear that we are trepanning metal again! Keep your eye on techno tips for details to boggle the mind!

Trepan -an instrument for cutting a hole in the skull, thus relieving pressure on the brain.

Tam Irving



To Members of the B.C. Potters Guild:

Would members of the guild be interested in holding additional meetings every two months?

The focus of these meetings would be of a traditional nature whereby members could get together for events such as:

- demonstrations by members and non-members
- slides / films of people's work or processes
- forums on business practices such as wholesale, retail, consignment (not so much lectures, more of an open casual forum)
- information exchange, such as glaze recipes, techniques, dialogues on clay / glaze problems, books, videos
- an opportunity for members to get together to enjoy matter of common interest.

*** coffee / tea and cookies / pastries ***

If you think you might be interested in getting together an evening every couple of months, please fill out and send in the enclosed questionnaire. These meetings would be scheduled so as not to conflict with other guild's meetings or clay related events.

Yes, I am interested in the proposed additional meetings.

Name: _____

Phone: _____

Suggestions or feedback:

Any further questions may be directed to Darrel Hancock at 588-2661. Please mail the questionnaire to Darrel Hancock, c/o Potters Guild of BC, 1359 Cartwright St., Vancouver, BC, V6H 3R7

There is something about the close of a dead-line, that moment when procrastination is no longer possible bringing a sensation of painful relief. 'Here', you say to yourself, 'even if it is bad, it must be done!'. As you have no doubt guessed, I'm at that stage right now. My mind stubbornly refuses to focus on the task at hand, turning instead to a letter I read recently, in the much recommended 'Book of Vices', wherein Benjamin Franklin gives advice to a young friend on the joys of having an older mistress. I could spin out some far-fetched analogy -old, seasoned clay, versus the short fresh stuff; the delight and comfort of my sensible old stoneware mug versus the sharp edged, flashy thing I made in a moment of questionable sanity last year and so forth. But I'll spare you.

The newsletter will be 10 pages from now on to save about \$1000 a year on mailing costs. As we don't want to reduce content, we're shrinking the font size. So get out your magnifying glass! I'm donating a modem to the guild computer and I'll soon have an Email address for those of you who use the Net. I expect (well, pray for) articles from you. If anyone can help me on an article covering access and resources, let me know.

As much as you hate getting those begging phone calls from me, even more do I dread making them. But I will make them, relentlessly and viciously, if you force me to. Hmm, I have been watching too much action TV and not enough Antiques Road Show. Did anyone see that magnificently huge, tin-glazed bowl last week?

I noticed, whilst flipping thru Ceramics Monthly, an article which mentioned a book I've been reading called 'The Artists Way'. It is a tad new-age but it has given me some gifts in terms of creative renewal. If you are feeling burned out and hating your studio time, this may be the book for you. Then again, maybe not.

I have an acquaintance who flakes flint, a rather outmoded skill, but it produces elegant tools. Our clay technology is a bit younger, but the first kiln was fired some 30,000 years ago! The first record we have of writing is on clay tablets, a record of the laws, poetry and even recipes of ancient Babylon. I bet those silicon chips won't be around with encoded information some 6000 years down the line. And so I say pshaw! to anyone who accuses me of being a Luddite. See you next month.

Karen Opas

Potters Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link with our members. Submissions of articles, letters and anything else are gladly welcomed and should be submitted to the guild office, attention newsletter by the 27th of any month. Fax Number is 604/669-5627

Editor: Karen Opas
General Manager: Jane Matthews
Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer
Gallery Assistants: Darlene Naima, Julie Maika, Christine Loch, Tamara Ball and Melanie Corbin

1996 Membership Fees (Based on Calendar Year Only)

Individual: \$35 Institutions/Groups/Corporations: \$70
Seniors/Students: \$20 Family or Studio (max 4 persons): \$50

Advertising Rates: Full Page: \$130
1/2 Page or 1 Column \$65
1/4 Page or 1/2 Column \$40

Unclassified Rates: Members: FREE!
Non members: Up to 3 lines \$8
each following line \$2

Board of Directors: President: Keith Rice-Jones; Vice-President: Linda Ooherty; Treasurer: Pat Taddy; Secretary: June MacDonald; Directors: Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Cloutier, Fay Hickey, Darrel Hancock.

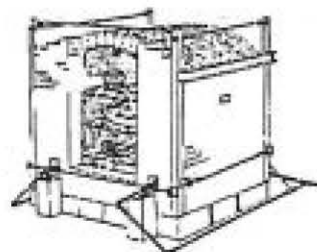
VIDEO WORKSHOPS FOR CANADIAN POTTERS

New for 1996

Robin Hopper

Beginning to Throw on the Potter's Wheel (60 Minutes)

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(60 Minutes)



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A Pot of a Different Colour

page 7

There is a black and evil idea pervading our society that should be tossed in the air, thumped, throttled and garroted. It is a concept that disarms and renders vulnerable the wisest of women. The most capable of men are left disoriented, profoundly perplexed and without meaning in their lives. Potters have been victimized and degraded because of it.

"It" was manifested again just yesterday as an acquaintance picked up one of my pots, brought it towards me and said, 'I like this piece, but it is the wrong colour'.

Unfortunately I had just been reflecting on the insidious sick idea that everything of significance in one's immediate environs had to be colour coordinated and had decided, inwardly, to do some considerable verbal damage to the next sot who wanted a lidded container for his glass eyeball in a colour to match his bedsheets or the covered used condom jar he bought in Mexico last winter!

Being an ex-anglican choir boy prevented me verbally exploding at her "wrong colour" comment, but I did go on a bit about observing the object and having things around one that one loved -colour matching be damned.

Although she was taken aback -especially when I spoke to the irrefutable damage done psychically by interior designers who had to colour coordinate everything - I was surprised when her husband, otherwise completely silent, stood back and began slowly applauding and mumbling something like "Huzzah, Huzzah, etc." Perhaps it was a speech impediment, but I would rather think he was agreeing with me.

We, as crafters, need no longer be abused. We can tell people who like pots to buy everyone's work, buy it often and get all manner of colour and shape around them! don't let others, even if they claim superior elan and good taste, tell you everything must be the colour of a Santa Fe adobe outhouse.

Ask people to celebrate pots; to follow their own preferences; to be eclectic (if they ask what eclectic is, tell them it is the Polish god of electricity); anything to disarm and loosen them up -anything to open their eyes to the skilled potters we have in our midst.

In recent months a friend has been coming to my okanagan studio to help me unload my kiln. He's perfect. Not because he's a nice guy, but because he's colour blind. Everything is a shade of gray. He wouldn't know your taupe from your chartreuse. So the concept of colour coordination is beautifully foreign to him. The rest of us can still embrace and love the colours around us, but live a life free of the evil idea!

Bob Kingsmill



Gallery of BC Ceramics 1996 Exhibit Schedule

Debra Sloan	March 13 - April 7	<i>openings:</i> March 13
Joanna Borlase	April 9 - May 5	April 11
K.&C. Rice-Jones <i>Fountains & Waterfalls</i>	May 7 - June 2	May 9
Pat Taddy <i>A Matter of Scale, and Other Things</i>	June 4 - June 30	June 6
Simon Ho <i>Nature and Culture</i>	July 2 - July 28	July 4
E. Brewer-White <i>Shameful Behaviour</i>	July 30 - Sept 1	Aug 1
Karen Opas	Sept 3 - Sept 29	Sept 5
Gillian McMillan	Oct 1 - Nov 3	Oct 3
Rosemary Amon, Jay MacLennan, Celia Rice-Jones <i>Dishes for an Autumn Feast</i>	Nov 5 - Dec 1	Nov 7
Xmas Show	Dec 3 - Dec 31	Dec 5

Next month's articles will feature a beginners guide to the Internet and how to find the clay stuff! Who wants to write it? Leave me a message at 669-5645.

Also, a visit by an occupational therapist into the studio and his suggestions for staying healthy.



Tozan News

The first firing was a huge success as was the show and sale of Yukio's works. Over half of his displayed works sold. Everyone who participated had a great time and some interesting results.

Now the bad news, vandals attacked the Kiln and caused a lot of damage to the lights and burners. This is going to be an expensive repair, but not as expensive as the necessary cost of the chain link fence than must now be installed. If anyone has any idea or donations call Les or Maureen at 245-4857.

New clay bodies and glazes suitable for Tozan firing will be available in next months Potters Guild Newsletter, along with some more information on the next firing. If you want to become a member of the Tozan Kiln contact Gari Whelon at 751-0860, evenings.

Board Meeting Review

Here is a synopsis of what the Board has done at the last few meetings. We got the "Off the Wall" show on its way, amalgamated our bank accounts to reduce costs and (Ack!) activated our line of credit in order to keep operating.

We decided to accept Xerox's new machine (not having much choice, as we had 4 years left on our lease), but this one is cheaper and works better! Jane presented the yearend statement and the 1996 budget. It would seem that we operated on a \$17,000 loss last year. The guild/gallery operation was unable to support two sets of salaries. The gallery had the best year ever in sales so 3 pats on the back to Jane and her staff!

As I understand it, we hope to be out of the hole by the end of the current fiscal year.

Darrel, who's organizing a billeting roster of in town members (so far only one generous host has signed up) suggested that we incorporate workshops with social events so that out of town members might find it easier to attend.

We haven't forgotten all the title entries we got, that will be on a voting form at the AGM/Made in Clay event.

So send in any title ideas for the newsletter, we already have some rather inventive ones!

The next Board meeting will be at the Potters Guild office on Granville Island on Thursday, Feb. 22 at 7pm. As always, members are encouraged to attend.

We decided on an accountant for the Year End Review, the results will be available at the AGM and can no doubt be sent out to anyone with a burning desire to peruse lots of tiny columns of numbers.

It was also pointed out that 5 positions on the Board of Directors will be needed to be filled.

Board members do have specific regions that they are contacts for;

- A. Vancouver Island Gillian McMillan 937-7696
- B. Southwester BC Ron Vallis 325-0609 or John Cloutier 524-1942
- C. Okanagan/Similkameen Pat Taddy 681-0685
- D. Kootenay/Boundary Fay Hickey 888-5852
- E. Thompson Country K. Rice-Jones 522-8803
- F. Cariboo June MacDonald 931-6641
- G. YellowHead/Cassiar Carol Mayer 734-0454
- H. Peace River/Alaska Hwy. Linda Doherty 420-0415
- I. Rocky Mountain Tam Irving 921-6705

See June/July Newsletter of 95 on Page 7 for a full breakdown of which area you are in.

Greenbarn

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Once Again....

Members of the Potters Guild of BC host their third annual pottery and artist exhibition, **Made in Clay**.

Held again at the Performance works Building on Granville Island, Made in Clay '96 is setting the stage for what promises to be the biggest year ever for attendees and exhibitors alike.

Open to the public from May 3-5, 1996, Made in Clay '96 is also holding a retailers event on Thursday May 2nd. This year advertising for the show has been stepped up to include a direct mail campaign and targeted advertising in publications and on the internet.

The 1996 show will feature a video presentation of the construction and firing of the Tozan Kiln in Nanaimo. This will be accompanied by a display of recently fired works, information on glazes for the Tozan kiln, membership forms and all the other things you need to give it a try!

Hours: Friday, May 3 and Saturday, May 4: 10am - 6pm
Sunday, May 5: 10am - 4pm

Studio 5 Space

Granville Island, Vancouver, B.C.

The Potters Guild of B.C. offers the use of an equipped studio on a subsidized basis to a person working in clay in Canada and who is at an early stage in their career. The space is one of five in a large group studio with tenure from May 1st to April 30 the following year. The 1996 monthly cost, including utilities, is \$200, plus GST.

The successful applicant will be selected by the Board of Potters Guild from those **applications received at the Guild Office by March 20, 1996.**

Interested persons please send at least six slides of current work and a typed resume to the Guild at 1359 Cartwright St., Vancouver, B.C. V6H 3R7

Made In Clay - Participant Info

Please note: Balance of booth fees due now!! (\$294.25 - \$175 deposit = \$119.25 outstanding; includes \$19.25 GST)

Only 2 booths and 7 tables left!!

Each booth will soon be receiving an exhibitor's package (includes sample inventory sheet, general info, etc.), a list of the various committee job descriptions, your booth number and floor plan, and workshift sign-up sheets and participant info table sheets (the latter two will need to be returned asap). For further info, please call Jacqui at 254-1908.

Guild News

January has been a month of planning, organizing, and generally developing ways to consolidate our position and enable us to move forward in the coming year.

The Guild had to activate the line of credit at the end of last year in order to maintain a positive cash flow and, although the Gallery had record sales and a profit for 1995, the Guild finished the year with an operating loss. The revenues for the organization as a whole were overinflated in last year's budget to justify expenses; this led to the double negative effect of not reaching projected revenue and having higher expenses than were budgeted. This year, the budget presented to the board includes a conservative projection for Guild and Gallery revenues, and a tighter control on expenses. By maintaining much more accurate data on a month to month basis, a new reporting system is being introduced to the board to enable this, the Guild will be in a much better financial position at the end of the coming year.

The board has officially appointed Karen Opas as editor of our newsletter! Yeah! Karen will be resigning from the board to take on this position. I think everyone agrees that the newsletter has improved

tremendously, both in layout and content, since Karen took it under her wing. Thank you Karen!

Lastly, don't take your invitations and mailouts to Kinko's to copy, bring them to the Guild office! A new service being offered to members is the opportunity to do your photocopying on the copier here for only 3¢/copy (with your own paper, which can be up to the equivalent of 50lb bond paper). Please call Jane at the Guild office to arrange at least one day in advance.

Gallery News

1996 is starting out in the right direction as far as sales in the Gallery go! January ended with a 10% increase in sales over last January's total, and a 24% increase over this month's projected revenue. The fact that the Gallery remained well stocked even after the holiday rush certainly contributed to its success last month. Thanks go to all Gallery artists, and to those members who participated in *Everything but the Pudding*, for providing the Gallery with perhaps its best selection of work seen in recent times, and therefore contributing to the best year ever in sales for 1995 and a good start for '96!

Other newsy items are that the Gallery (and Guild) will be featured on an upcoming (I'm not sure of the actual date!) CHEK Around! program on CHEK TV; we've also tentatively planned to do another feature on Made In Clay closer to the time. Also, the Gallery has been approached by the airport to submit a proposal for a display in the new terminal - stay tuned for further details.

The exhibit schedule for 1996 has been finalized and appears elsewhere in this issue. There are still a few spaces available for the non-juried feature artist display - please call Jane for more information.

A reminder that individuals wishing to show work in the **Gallery of BC Ceramics** must submit the following before **April 15, 1996**: 6 pieces of work; biography and artist statement; retail price list; and, \$25+\$1.75 GST non-refundable jury fee.

Other jury ideas in the works include a special jury for jewellery, and also one for "Clay Things for the Tree". More details will be provided as they are worked out!

Jane Matthews

OFF THE WALL!



**A JURIED EXHIBITION TO BE DISPLAYED AT THE
CANADIAN CRAFT MUSEUM.
Organised by the Potters' Guild of British Columbia**

In our December newsletter you were invited to think about making a work that responded to the title OFF THE WALL - a functional or fanciful piece that interacts with the wall in some way. Perhaps a piece that is emerging from the wall...clinging to the wall...heading for the wall...ignoring the wall..or, as the title suggests, perhaps totally OFF THE WALL. Done it! Good!

Please send your applications to us by **March 31st**. All works must be delivered for jurying by **May 5th 1996** (so you can bring it with you when you come to the MADE IN CLAY sale!)

ENTRY FORM OFF THE WALL EXHIBITION	
Name	
Address	
Postal Code	Phone/fax #
MEMBER FEE \$25.00 NON MEMBER FEE \$35.00	
Title of piece	Size (in cm)
Brief description	
For sale?	Price or Value
<p>Please submit this form and fee to: Potters' Guild of B.C., 1359 Cartwright Street, Vancouver, B.C. V6H 3R7, by March 31st 1996</p>	
DO NOT SEND WORKS UNTIL MAY 5TH 1996	

Entry Procedure:

1. Eligibility: Open to potters resident in Canada.
2. Entries to have been completed since January 1st 1996, and not previously exhibited.
2. One entry per person, with one piece to be submitted for jurying by **May 5th 1996**.
3. Entry fee is non-refundable
4. All entries will returned at Guild expense in packing container supplied by the entrant. Make sure container is reusable.
5. The jurying procedure will be a one-stage process: selection will be made from submitted pieces.